



THE PEDAGOGICAL USE OF DANCE FILMS: NOTES ON THE SCRIPT MAKING OF THE DOCUMENTARY "JUST DANCING" – A FILM ABOUT THE LIFE AND WORK OF HELENITA SÁ EARP

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ABSTRACT

This article aims to reflect how dancing teaching processes, information about the history of Brazilian dance, recontextualization of choreographic works and fragments of life are intertwined in the script making and narrative construction of the documentary "Just Dancing" – a film about the life and work of Helenita Sá Earp – a dance pioneer in the Brazilian universities. Helenita Sá Earp established a theoretical structure for the teaching and creation in dancing, having formed a generation of professionals who have spread these principles in universities throughout Brazil. The film script was structured as follows: 1) Documentary testimonials: interviews with Sá Earp's fellow contemporary dance professionals who have taken part in her life; 2) Choreographies: recreations of works which were considered highly innovative by experts of the subject such as the excursions realised in the United States and Europe, as well as "Rhythm, Shape and Color/ Ritmo, Forma e Cor", presented in the First Meeting of Dance Schools of Brazil/ I Encontro das Escolas de Dança do Brasil in 1962 and "Random Shapes/ Formas Aleatórias", performed in the Museum of Modern Art of Rio de Janeiro/ Museu de Arte Moderna do Rio de Janeiro – MAM/RJ in 1973. These choreographies were registered in external locations that evoke the relationship between Sá Earp and the city of Rio de Janeiro; 3) Technical testimonials: in this topic choreographers and performers discuss about the influence of the Helenita Sá Earp Dance Fundamentals on their work, showing to the camera some of the principles researched by Sá Earp and 4) Life Fragments: the film poetically shows some moments extracted from the life of Helenita Sá Earp, with a dancer portraying the various stages which her work has been through. This part emphasizes her innovative and pioneering ways not only in what concerns dance itself, but also her attitude towards life guided by a direct connection between body and nature, anticipating and introducing eating and life habits which would only become popular by the end of the twentieth century.

KEYWORDS: Teaching and Dancing Creative Process, Brazilian Dance, History of Dance, Movie Script Making, Helenita Sá Earp Dance Fundamentals.

1. Introduction

The dance documentary "Just Dancing" focuses on the life and work of Helenita Sá Earp, the eminent introducer of dance in Brazilian universities in 1939. She is the creator of a theory in dance that integrates aspects of science, art and education as intertwined creations of the human spirit thanks to its opened and non-linear systemic approach which enters the twenty-first century with firm vigor, in consonance with the streams that are at the forefront of contemporary thought, having trained a generation of professionals who spread these principles in higher education throughout Brazil.

The career of this choreographer and movement researcher began in 1938 when she attended the Emergency Course offered by the Army School of Physical Education and sponsored by the Ministry of Education and Culture. The purpose of this course was to prepare teachers for the first Higher Physical Education Course in Brazil, established and implemented, in 1939 The National School of Physical Education of the University of Brazil, known today as School of Physical Education and Sports of the Federal University of Rio de Janeiro.

Because of its excellent performance in Rhythmic Gymnastics classes, as Professor Margarida Freyer student, she was invited by Major Inacio de Freitas Rolim, then the director of the school, to take over the activities of this chair as university professor. The name "rhythmic gymnastics", very popular at the time, was linked to the various lines of modern dance from the early twentieth century, which emphasized the breaking of the rules and conventions of ballet, the empowerment of dance expression means, new topics for choreographic creation and new relations between interpreter and choreographer and between teacher and student. Professor Sá Earp imprinted immediately dance features, constantly being invited to take part in events and ceremonies in schools and other institutions, by presenting choreographies. She sought to continuously innovate. Teaching dance wasn't enough. It was necessary to create it, interpret it. It was necessary to think about it. It was necessary to theorize it and by theorizing it, exercise it. But how? Through classes, courses, participation in conferences, seminars and presentation of dances in national and international universities on behalf of the Federal University of Rio de Janeiro.

At that time, the curricular composition of the Physical Education Course was insufficient for a better preparation of dance teachers, which led her to introduce the first Lato Sensu Specialization Dance Courses offered in the country in 1941, and briefly after she created in 1943, the "Grupo Dança", today known as Contemporary Dance Company of the Federal University of Rio de Janeiro / Companhia de Dança Contemporânea da UFRJ. The specialization courses and activities undertaken in the dance group have become a kind of center of excellence, solidifying research on dance fundamentals and artistic works of quality in the field of dance, described as "an enabler of movement practices, for the conception, study, experimentation and sedimentation of research and teaching, scientific and artistic production in the area, characterizing it as the point of intersection between undergraduate and graduate education, in a dynamic and interactive process with society, through performance presentations and illustrated lectures". (Gualter, 2000)

By researching and working in the perspective of structuring open principles of education and creation processes in dancing, she realized that the ballet school was restricted in terms of their exploration of physical possibilities. She also found that modern dance lessons were based mostly on the repetition of decorated movement sequences. In this sense, she recognized that it was up to her a key role in developing research that offered new alternatives for teaching and creative process in dance. In addition, the inclusion of dance in the university context promoted rich dialogues with different areas of expertise, which facilitated the opening of new pathways of thought about movement to generate new knowledge processes in the field of dance.

By the early 1940s, Helenita Sá Earp with the first specialization courses she aimed to produce teaching methodologies and creation in dance and to disseminate it to different levels of education in the country. The Specialization Dance Graduation Courses at the Physical Education School, coordinated since 1943 by Professor Helenita Sá Earp, had initially two years duration, and approximately eight hours a day, five days a week, and people from other states of Brazil would take the knowledge gained in Rio de Janeiro, and spread this creative dance teaching methodology throughout the country.

The continued offer of this course for four consecutive decades has been of utmost importance to the consolidation of dance as a field of knowledge in Brazil and also crucial for the development of programs and content of higher education courses in Physical Education of Rio de Janeiro and other regions of Brazil, for the preparation of university dance teachers for different regions of the country and preparation of dance teachers for the public schools of Rio de Janeiro, development of professional courses in dance studios, for training and preparation of interpreters and choreographers for professional dance companies, among others. From the trained professionals should be pointed out the participation of Glória Futuro Marcos Dias who accompanied professor Helenita Sá Earp in her long career as a researcher, educator and choreographer for more than 40 years.

Among other prominent names that have through the specialization courses in dance, can also be mentioned: a) Tônia Carrero, renowned actress of Brazilian theater, film and television; b) teachers Consuelo Rios and Lourdes Bastos, who taught in the Classic Dance School of Municipal Theater of Rio de Janeiro, now known as State School of Dance Maria Olenewa, c) professors Myda Pacheco, Reidy Johnson, Hannelore Faulsbuch, Heloísa Helena Ururahy de Carvalho, Celina Corrêa Batalha, Rebeca Raw, Georgete Hortale that, at different times, gave their contribution towards the establishment and implementation of the teaching of dance in public schools of Rio de Janeiro and the professors Myda Pacheco (University Gama Filho), Lenir Miguel de Lima (Federal University of Goiás), Vera Soares (Federal University of Minas Gerais), Eni Corrêa (Federal University of Pará), Conceição Aparecida (Federal University of Espírito Santo), Maria das Graças Ribeiro (State University of Rio de Janeiro - UERJ), Georgete Hortale (State University of Rio de Janeiro), Mariza Braga (Federal Rural University of Rio de Janeiro), Valcir de Souza Rocha (Castelo Branco Integrated Colleges), who promoted the settling of the Helenita Sá Earp Dance Fundamentals in the dance programs of different Physical Education undergraduation courses in the country, d) professors Glória Futuro Marcos Dias, Myda Maria Sala Pacheco, Reidy Johnson, Heloísa Helena Ururahy de Carvalho, Rozane Tardin, Celina Batalha and Ana Célia de Sá Earp, who became professors of the Federal University of Rio de Janeiro and e) professor Sonia Chemalle who, in 1971, started to collaborate with Professor Sá Earp, at the Body Art Department of Body Art of the Physical Education and Sports School of the Federal University of Rio de Janeiro, coordinating research on Brazilian folk dances. Professor Chemalle founded the Folk Dance Group of the Federal University of Rio de Janeiro, which from 1986 came to be coordinated by Professor Eleonora Gabriel. Currently, this group is called Folk Company of Rio - Federal University of Rio de Janeiro, with representation in Brazil and abroad.

In a recent document approved by the Body Art Department of the Federal University of Rio de Janeiro (2015) broadly framed with rich reflections by Sérgio Andrade, it is clear that the Dance at the Federal University of Rio de Janeiro historically was empowered and being consolidated as a specific field of knowledge in higher education, being detached from the Physical Education, and Professor Helenita Sá Earp pioneering relates to the historical process from other academic institutions in Brazil, and certainly, find correlations in other realities outside our country. The approach of dance and physical education in universities in the early twentieth century combines traces of the still remaining neo-Hellenism bringing together the beginning of some traces of modern dance in the west to the natural gymnastics and rhythmic gymnastics practices. Such approaches influenced the arrival of dance in some North American universities. As an example, we can highlight the initiative of the course "Physical Education and Health" of the City College of San Francisco (USA) in 1935, in which women were required to comply with the credits in the discipline of "Games and Rhythm Fundamentals" where the dance appeared as a content to be explored.

On the other hand, the independence of the dance field with the movement of American Modern Dance already accumulated rich experiences since the founding of Denishawn School of Dancing and Related Arts, school founded in 1915, by Ruth Saint Denis and Ted Shawn, who gave the first systematic basis for a dance pedagogy detached from the paths of physical education. The experiences of Denishawn were instrumental in the founding of the first Dance Program of the Bennington College, founded by Professor Martha Hill, in 1934, which met four other big names in the history of Modern North American Dance: Martha Graham, Doris Humphrey, Charles Weidman – grad-

uated by Denishawn School, and Hanya Holm – graduated by Wigman School, in Dresden, Germany. In Brazil, the first degree in dance happened in 1956, at the "Escola de Dança da Universidade da Bahia" – today, Federal University of Bahia (UFBA), since its foundation, characterized by the development of dance in the artistic field. The school was founded by Polish dancer and choreographer Yanka Rudzka, invited by the Rector Edgard Santos, following the indication of Hans Joachim Koellreutter. In 1960, the German dancer and choreographer Rolf Gelewski took this position. Gelewski It was a key figure for the consolidation of the dance curriculum in Brazil, regulated by the Federal Board of Education in 1970. Yanka Rudzka and Rolf Gelewski were also disciples of Mary Wigman and the influences of German modern dance, which influenced the curriculum of School of Dance of UFBA, in the 1950s and 1960s. Interestingly, at the beginning of the 60s, Helenita Sá Earp taught at UFBA and worked in this period with Rolf Gelewski, Klaus Vianna and Angel Vianna. The dance course at UFBA remained the only top-level course in the country until the creation of the second course in 1984, at Parana Arts College (FAP), in Curitiba.

From the dancing building pioneering experiments initiated by Helenita Sá Earp in 1939 as an autonomous area of expertise and strengthened by the experiences at UFBA from the 50s, both marked by artistic experimentation, who built the first curriculum structures for dance in Brazilian higher education, opening paths for the creation of other degrees in dance throughout the country. Currently, the Federal University of Rio de Janeiro offers three undergraduate courses in Dance: the Bachelor of Dance (since 1994), a degree in Dance (since 2010) and the Bachelor of Dance Theory (also since 2010) the latter, a pioneer and also the only one in Latin America.

2. Teaching and creative dancing processes in the script making of "Just Dancing"- a film about the life and work of Helenita Sá Earp.

Divided into four blocks, the documentary screenplay was filmed in various parts of the city of Rio de Janeiro, summarizing the personal and professional life of approximately 60 years dedicated to dance education in Brazil. The filmic production takes place in accordance with the progression of these phases, whose main aspects we will reflect upon.

2.1 Documentary testimonials

In this part a series of interviews were filmed with Helenita Sá Earp contemporary peers who witnessed and participated in moments of her life. The testimonials of Tônia Carrero, Angel Vianna, Glória Futuro Marcos Dias, Alfredo Gomes de Faria Junior, Paulo Phillips, Margarida Menezes, Adalberto Vieyra, Celina Batalha, Rosângela Bernabé, Maria Eulália Attab, Waldyr Mendes Ramos, Lourdes Braga, Elid Bittencourt, Heloísa Helena Ururahy de Carvalho, Ued Maluf and Elena Moraes Garcia highlights important steps of the Brazilian dance history.

She also published articles in the Archives Journal of the National School of Physical Education / Revista Arquivos da Escola Nacional de Educação Física – such as "Dance as an educational factor" / "A dança como fator educacional" (1945); "The psychological field of educational dance" / "O campo psicológico da dança educacional" (1946) and "Educational rhythmic activities" / "Atividades ritmicas educacionais" (1947); in which dance education principles were properly set. The interviews in this block also remembered the tour through the United States and Europe in 1951 and 1965 respectively; the demonstration of contemporary dance in the Museum of Modern Art, Rio de Janeiro in 1973; her participating in the First Meeting of the Brazil Dance Schools in 1962 / I Encontro das Escolas de Dança do Brasil; at the First World Congress of Physical Education and Sports in Madrid in 1965, in addition to numerous performances held in various cities of Brazil by the Ministry of Culture in 1973.

By threading these statements to the survey, digitization, treatment and recovery of the entire photographic collection, publicity pieces, newspapers and magazines that reported choreographic presentations of the Contemporary Dance Group of the Federal University of Rio de Janeiro in theaters, universities, museums, events, conferences and festivals through time; the documentary presents a broad panel of professor Helenita Sá Earp artistic contributions such as the "Morning Sun" coreography / Manhã de Sol presented in the founding of the National School of Physical Education and Sports in the

Fluminense Soccer Club Stadium whose ceremony was accompanied by the choir of the Choral Society of Technical High Schools of the municipality of the Federal District with the regency of Heitor Villalobos in 1939. It is also worth mentioning the issue of *Correio da Manhã* newspaper of July 4th, 1958 commenting on the presentation of a choreographed lecture held at MAM/RJ as “Inside the accuracy of the classroom, without lights, with black tights, without any 'makeup', like a piano and a drum, a world of beauty of movement and pure rhythm is created by six young women impressively serious, introspective and discrete, expressing only through masks, gestures, movements and rhythms. An atmosphere of research, laboratory, almost liturgy. Also a serious and profound poetry that touches everyone”. (Skene, 1958)

As regards the First Meeting of the Brazil Dance Schools / I Encontro das Escolas de Dança do Brasil; it was an “Inaugural event of a larger movement in favor of a professional awareness and political front organization for demands of Brazilian dance artists. Under the auspices of public bodies such as the Secretariat of the State of Paraná Education and Culture, the National Council for Culture and the University of Paraná met representatives of seven Brazilian states, totaling twenty six associations between public schools, private academies and dance ensembles. By providing state of the art reading for the paths taken by the first generation of artists trained in Brazil since the creation of the first official School of Dance in our country, in the early thirties, the meeting designed by Ambassador Paschoal Carlos Magno, is also revealing the many advances and setbacks in relations between dance and government policies and state, having already passed 50 years since its completion”. (Alvarenga, 2012)

As well as the article “Helenita Sá Earp, victorious in Curitiba” published in the *Correio da Manhã* newspaper of September 16th, 1962 citing that “Helenita Sá Earp (...) is to be congratulated: her group in the first meeting of dance schools in Curitiba, has achieved a great success, aroused great enthusiasm in all who cheered “Rhythm Form and Color / Ritmo Forma e Cor”, choreographed lecture, fully described by her. The technical and artistic level of this class reached such a high degree that their presentation was repeated, at the request of the sponsors of the National Council of Culture, headed by Paschoal Carlos Magno. Even her peers, were brought to tears, as they congratulated her. The Sá Earp avant-garde group, which is part of, among others, the dancer Lourdes Bastos, paves the way for the art (...) her technique focuses on the study of the movement giving it logic and fantasy. Virtually self-taught, Helenita Sá Earp formed a group of young talent in search of freedom of movement within high technical forms and statements, seeking the maximum expression in the simplicity of gestures”.

2.2 Recontextualization of Helenita Sá Earp's choreographic themes

Some choreographic works considered innovative by critics were also recreated in outdoor locations that evoke Sá Earp relationship with the city of Rio de Janeiro. In this sense, dawn in Arpoador serves as the ideal setting for recreating the choreography “Sunny Morning / Manhã de Sol” and as the landscape to feature the whole force of Sá Earp in her youth, when used to spend hours on the sands and stones of Arpoador beach researching possibilities of movement. (Figure 1)



Figure 1. Dawn at Arpoador Beach serves as the ideal setting for recreating the choreography “Sunny Morning”

Later, in the 50s, thanks to their awareness and sensitivity to the dance, Sá Earp was invited to teach master classes, conferences and presentations in approximately thirty American universities, which were registered in articles of American and Brazilian newspapers. In this sense, Otavio Tavares (1996) cites that “the US representative, Dr. Dorothy Ainsworth, director of the Physical Education department of Massachusetts Smith College and of American Association for Health, Physical Education and Recreation (AAHPER) (...) formalize the invitation for a series of presentations and modern dance master classes in the US, (...) There were a total of 28 performances in 26 different universities and at the headquarters of the Organization of American States in Washington (...) half of the figures were of modern dance and the other half of folk dance”.

As this dance program tour integrated choreographies based in our tradition and in our legends as the “Batuque” by Frutuoso Viana, this fact was recollected and shot in the Tijuca Forest in partnership with the Folk Company of the Federal University of Rio de Janeiro.

This part also reflects Helenita Sá Earp's reputation, competence and sensitivity with dance. Among the most outstanding choreography in the arts and that constituted a milestone for the professor's studies and research, the documentary recontextualized “Movpalasom”, “Random Shapes / Formas Aleatórias”, “Rhythm, Shape and Color / Ritmo, Forma e Cor” “Jesus Joy of Man / Jesus Alegria dos Homens”, among others. Besides the choreographic works, her choreographed lectures brought the dance contextualization in a new approach. These lectures consist of theoretical lectures combined with practical execution of movements and choreographic studies on technical concepts and principles of the moving body.

The Rodrigo de Freitas Lagoon (Lagoa) was used as the filming scenery for the recreation of “Instrumental Suite” / “Suite Instrumental” one of the choreographies that was part of the dance program of this tour to the United States, in 1951. The “Suite Instrumental” is the assembly of a choreography accompanied by Almeida Prado duo suite, was with pianist Sara Cohen, also the musical director of the film, playing at the outdoor set. (Figure 2)



Figure 2. The Rodrigo de Freitas Lagoon (Lagoa) used as the filming scenery for the recreation of “Instrumental Suite”

The Outeiro da Glória, famous church of Rio de Janeiro city, hosted the filming of choreographic fragments based on Sá Earp works linked to the sacred, as “The Seven Deadly Sins / Os Sete Pecados Capitais”, “Mad and Wise Virgins / Virgens Loucas e Prudentes”, “The Great Man / O Grande Homen” and “Jesus Joy of Man/ Jesus Alegria dos Homens”, the latter probably assembled by Sá Earp at the request of Dom Helder Camara.

In 1955, Sá Earp was nominated to participate in an international dance meeting in Zurich in Switzerland, where she studied with Mary Wigman, Sigurd Lieder and Harald Kreutzberg, Rudolf Laban's disciples, as well as the choreographers Ana Sokolov and Rosalia Cladek. Regarding these facts, the The Dance Encyclopedia 1967 edition quotes: “Sá Earp, Helenita, Brazilian teacher and choreographer, b. S. Paulo. Came to Rio de Janeiro to study at the national School of Physical Education, from which she graduated as professor. In 1951 had classes with Yat Malmgren; in 1955 studied under Mary Wigman, Rosalia Chladek, Sigurd Leeder, Anna Sokolow, and Harald Kreutzberg in Zurich. Since 1939 she is professor of dance at the Univ. of Brazil. In 1951 she visited the U.S. giving lecture-demonstrations

in colleges. In 1943 she formed Grupo Dança Contemporânea. The Company has presented many performances, some sponsored by the Rio Museum of Modern Art". (Chuloy, 1967)

More than informative, the film offers moments of visual impact by recreating choreography excerpts considered innovative by critics. In this sense, in the gardens, pillars and courtyards of the Modern Art Museum choreographic phrases were shot, based on the consecrated choreographies "Random Shapes / Formas Aleatórias" (Figure 3) performed at the Museum in 1973 and "Movpalasom" presented in the Ouro Preto Winter Festival of 1974.



Figure 3. Choreographic phrases shots based on "Formas Aleatórias" choreography

2.3 Technical testimonials

Choreographers and performers formed by Sá Earp dance research, such as Maria Inês Galvão, Káya Gualter, Tatiana Damasceno, Patrícia Pereira, Diógenes Lima, Maria Alice Motta, Vanessa Tozetto, Denise Sá, Lara Seidler, Aline Teixeira, André Meyer e Elvino Assunção recorded interviews on the influence of Helenita Sá Earp Dance Fundamentals in their own work. Many of these researchers have shown for the camera principles and processes introduced by her. This part of the production was carried out in the School of Fine Arts School of Federal University of Rio de Janeiro.

This block also featured Ayramani D'Auroville and Maria Alice Poppe who demonstrated content on the fundamentals of dance and Rolf Gelewski and Rudolf Laban, respectively, in order to allow the viewer to make connections with the work of the professor. The technical content of these motion statements was made from an instrumental, theoretical and experimental approach.

For Sá Earp, dance by its nature and formative character, creative and innovative, not only allows the creation of foundations and concepts que interconnect Art, Science and Philosophy, but also allows the formation of interpreters able to continuously perfecting innovative and transformative way. A movement, not only as muscle movement, but with the originating power of new movement sequences, as a flow, as non-static shape generating new forms.

Understood in this sense as life, as a movement, as dynamic as creative act, transcending corporeality, physicality, is presented as a duty of ways, as a manifestation of unity in diversity, as a principle of relations, such as body language that connects and interacts plasticly, poetic and intimately the dance parameters, Motion, Space, Shape Dynamics and Time, that they are considered by professor Sá Earp principles roots of corporeality. (Figure 4)

Sá Earp's work is, at the same time, broad in its knowledge and deep because it goes through the smallest details of body movement. It is broad because it includes numerous possibilities regarding the body in space, in its relationship to others, to objects, to nature and at the same time, it studies deeply the little peculiarity of each movement, the details of the movement, not only in its physicality, but also in its expression. All parameters are interrelated and bring a deepening to the movement without missing its relational aspect.

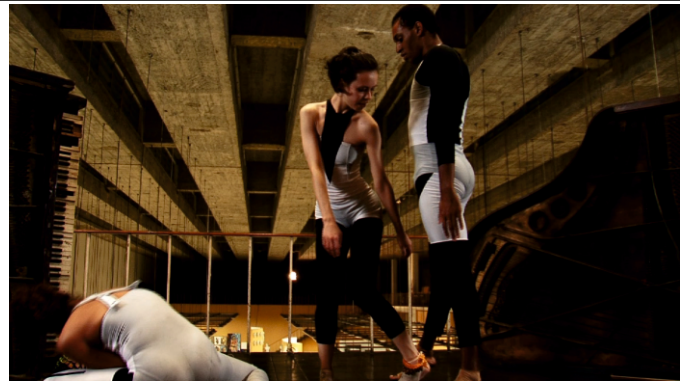


Figure 4. Performers show for the camera Helenita Sá Earp Dance Fundamentals principles and processes.

The Euclidean geometry, for example is not be treated in fixed manner, but is considered in a constant fluid process. Therefore, the study starts with the idea and the sensation that the point brings to us. The idea of retraction, the idea of concentration of this form, the idea of retraction would be like a starting point of the movement. It is like the beginning of the relation of the minimum body, working from the retraction, to the expansion of isolated parts, one part to another successively, as well as simultaneous parts. We think in a relation that focuses, on a relation where the small converges, that enters and a relation that goes out, the relation of the line that runs thus drawing the movement to a larger occupation of space. The line transformations can be toward straight lines or angled lines, and the curved lines work different levels of the body as one, with impulses, causing the family of jumps, loops, and changes of ones foundation.

This creative dancing technique proposed by Professor Helenita Sá Earp teachings in fact it's relational. It is forever seeking that relationship; it keeps bringing different styles, different ways to dancing, and many different ways of expression. In this vision dancing classes are not given based on preconceived models. So classes used to explore isolated movements, combined movements, associated with the dynamic, which is this variation in intensity, associated with form and how this form is transformed, associated with the plane of motion. In this regard, the study of the progression of movement looks at a whole progressive situation, a creative situation that at the same time opens up to numerous possibilities, but at the same time has specific and peculiar aspects where you can get deeper. It is an understanding of many possibilities, but in every situation there is a look at the Individual as he is, that mental and emotional physical whole.

Every class in this vision is a great event; every class is very creative with different possibilities on the floor, on the bar, in pairs, whether on standing basis or sitting basis. In other words, dance classes becomes creative poetic moments.

In the technical testimony is evident that the interaction Helenita always sought between the act of teaching and the exercise in dance as originantes acts of new creations such as conceived in her dance theory. Because, according to the Helenita Sá Earp Dance Fundamentals, the dance educator must provide the student, the interpreter of dance a set of knowledge, of enhancement of knowledge and on the body that will make you able to dominate, to transform, to create multiple possibilities of "how to perform and how to originate the movement". (Earp, 2000)

This theory promotes knowledge to the being who dances know how to create and how to perform the movements elapsed by cognition and imagination of its "originating germs" – the parameters of motion, space, form, dynamics and time - that allow the establishment of a creative technique that can constantly be renewed. In this sense, Sá Earp's proposals, which began in the twentieth century, and, absorbed in its organization the terminology of Systems Theory, enters the twenty-first century, with firm vigor, in line with the streams are at the forefront of contemporary thought, precisely because it has intrinsically "a multipurpose logic, unlike classical logic, because it works with the indeterminate and non-mesurable; a phenomenological reason; na arsenal of concepts which does not propose fixed and rigid frameworks to its nature; imagination and intuition as present methods for its efficiency; It operates by principles of

qualitative research and analysis, legal and non-mesurable; relations in which the individual defines uniquely the meaning of generalities; where causes and effects, following the multipurpose logic, are respectively from the order of interventions and possibilities". (Motta, 2007)

Helenita Sá Earp also conducted studies on human anatomy that were guided by professors Camilo Manuel Adub, Laureano Bridges Correa, both from this field at Federal University of Rio and by Professor Brochado of Federal University of Bahia, when she realized the importance of research of the basic movements of the human body in building a creative technique in dance. Thereafter investigated to establish an open structure principles and processes that could build interrelationships between different aspects of the movement that were organized didactically in parameters, which were identified as movement, space, form, dynamics, time. From this systematization, the parameters and their change agents become facilitator means for poetic outbreak of infinite possibilities of movement. In addition to facilitating creativity, foundations allow the formation of networks that provide the interaction of the language of dance with other areas of knowledge and other artistic languages.

The Dance Fundamentals - theory developed by Professor Helenita Sá Earp - have a set of philosophical principles, epistemological and methodological assumptions that are able to establish diversifying agents of body language in the integrated development of motor skills, interpretatives and creatives. In Sá Earp's theory there is no external standard to be followed, a body standard that has to be reached, a physical type that is more or less suitable. What is dance? It's movement, it is based on certain parameters that can be explored in all their possibilities, and it is all so that human beings can have access.

Instead of simply memorizing steps and positions, by knowing the parameters of dance and the change agents, the dance student is encouraged to construct, deconstruct and reconstruct the poetic possibilities of the body in motion. Teacher and student do not close in techniques, methods, in body language. Each class and each body is a creative expression that interconnects all the network which, in turn, requires other structures and layouts that become an object of research and the search for new alternatives.

From all this, the testimonials show how professor Sá Earp interconnects in a creative network for aesthetic-philosophical conception and epistemological dance with the creative activity of teaching and the creative interpretation of the learner. In this respect, her dance conception allows evaluating teaching and research, and not being subject to mere muscular exercises neither the automatic repetitions of body movements.

2.4 Fragments of life

The documentary integrates thus the various aspects of Helenita Sá Earp's creative personality as its cutting-edge concepts in dance, their emotional relationship with the city and the appreciation of the body in contact with nature.

These four blocks are narrative interspersed with a voice-over narration that reproduces Helenita Sá Earp live thinking and various documents such as photos, pages of newspapers, magazines, music and period films that have been specially restored for the documentary. The preparation of this documentary material unfolded in a process of interdisciplinary research, where several dance, music, film, visual arts, painting, design, philosophy, journalism, psychology, yoga, set design, costumes and computer professionals interacted with undergraduate students in different stages of film production.

3. Results and discussion

The documentary "Just Dancing" - a film about the life and work of Helenita Sá Earp was displayed in different regions of Brazil, such as: Centro Cultural Professor Horácio Macedo in the city of Rio de Janeiro/RJ - 2013; "Cinema and Dance Festival" in the city of Rio de Janeiro/RJ - 2013; Opening Week of Academic Activities of UFRJ Dance Undergraduate Courses in the city of Rio de Janeiro/RJ - 2014; Centro Cultural Fundação Companhia Siderúrgica Nacional - CSN in the city of Volta Redonda/RJ - 2014; First Art Forum of the Fluminense Federal Education, Science and Technology Institute in the city of Campos dos Goytacazes/RJ - 2014; Maré Art Center in the city of Rio de Janeiro/RJ - 2014; Cine - Teatro Gacemss in the city of Volta Redonda/RJ - 2014; VIII Congress of the Brazilian Association for Research and Post - Graduate Arts Sciences - ABRACE in the city

of Belo Horizonte/MG - 2014, at the IV Scientific Meeting of the National Association of Dance Researchers - ANDA - in the city of Santa Maria/RS - 2015; Firstly Interuniversitarian Culture Festival of Rio de Janeiro/RJ - FestFic - 2015. For the current year, the film is scheduled to be exhibited at the V Congress of the National Association of Dance Researchers - ANDA to be held in the city of Goiania/GO and at the Festival "Crear en Libertad" to be held in the city of Asunción in Paraguay. These exhibitions suggest that "Just Dancing" had a good acceptance rate as a part of the cultural programming, for scientific as well as for dance artistic events.

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